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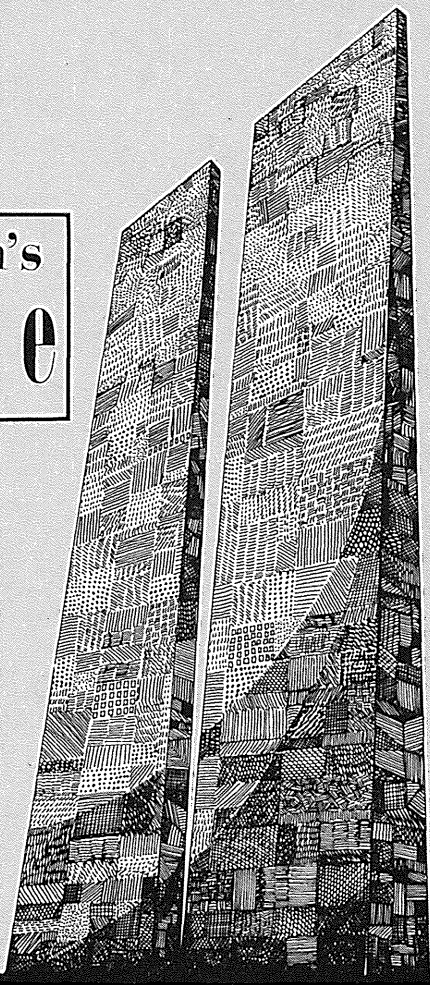
THEATRE MAGAZINE

APR. 2-8, 1967

anouilh's
antigone

ionesco's
the lesson

**directed by
allan leicht**



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REMEMBER a song called *Do, Do, Do*? Or the ballad, *Someone to Watch Over Me*? If you do, you're a vintage hippie, familiar with one of the swingiest of all eras, the bootlegging one of the Twenties. The songs will also recall one of the most memorable of Gershwin shows (by **George** and **Ira**), the musical comedy called *Oh Kay!* used a few years ago by **Sandy Wilson** as a model for his hit production of *The Boy Friend* . . . *Oh Kay!* is being produced by the **Studio Arena Theatre** as its closing show of the 1966-67 season, opening April 27 and running through May 20. **Allan Leicht**, directing the current double-bill of *Antigone* and *The Lesson*, will also direct *Oh Kay!*, a nostalgic flashback to an era of jazz, speakeasies, marathon dances, rouged knees and bobbed hair . . . The Gershwin storyline revolves about a wealthy Long Island playboy who allows his estate to be used as headquarters for a bootlegging operation, a British nobleman whose yacht is part of the illegal doings and an intruding revenue agent, not to mention a gaggle of girls. Definitely a fun show . . . Buffalo theatregoers have reacted favorably to the current **Studio Arena** season, attendance being up by 23 per cent overall. There's still a need for extra re-

sources, however, so that the non-profit organization's normal operating deficits can be underwritten and with this in mind, a special fund drive has been organized under the leadership of **Ira G. Ross**, president of the **Cornell Aeronautical Laboratory**, and **Claude Shuchter**, president of **Manufacturers and Traders Trust** . . . On the subject of fundraising, one of the most enjoyable routes to this end is a theatre-party and the right person to call at **Studio Arena Theatre** is **Marion Copeland**, director of group sales . . . No problems in Buffalo regarding before or after theatre dining or entertainment. First there's the theatre's own **Stage Lounge Left**, handy off the lobby . . . **Mister Agro's** offers a kind of European elegance along with its exceptional food . . . **The Roundtable** has a New York quality that is sophisticated and appealing . . . Atmosphere and cuisine of the Middle East characterizes the **Cedars of Lebanon** . . . The **Statler Hilton** recommends phoning between acts for post-theatre reservations in its dining room . . . Barbequed chicken makes ideal fare for out-on-the-towning and the **Swiss Chalet** has it all . . . Coffee house? Why not the one "around the corner", just north of Tupper — the **Rue Franklin West**? ■

Scene Theatre Magazine
Publisher
David B. Crombie

Vol. 4, No. 30 Apr. 2-8, 1967
Editor and Art Director
Stan Helleur

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"Antigone" and "The Lesson"

SPRING is being ushered into the Studio Arena Theatre with a presentation of Eugene Ionesco's one-act play, *The Lesson*, and Jean Anouilh's modern masterpiece *Antigone*. Both are under the direction of Allan Leicht.

Translated by Lewis Galantiere from the French, *Antigone* is a modern dress adaptation of Sophocles' great tragedy. This version of the ancient Greek legend came from a Paris that suffered under the heel of tyranny during World War II. The play's parallels to modern times, easily grasped, are exciting and provocative. It premiered in Nazi occupied Paris in 1943, and was a devilishly clever flaunting of Nazi authority — for playing with Nazi consent, it exposed the foibles and fallacies of personal dictatorship and proclaimed the rights of the human spirit.

Lewis Galantiere's translation has made *Antigone* over into more or less colloquial English hewing close to Anouilh's original intentions. Still much of the original form of a Greek tragedy is suggested in the treatment. There is an interlocutor, serving as the chorus, defining the distinction between tragedy and melodrama and foreseeing the inevitable travail of the principles.

The play involves the two sons and two daughters of Oedipus, late king of Thebes, and his brother-in-law Creon, who has now become king. The two brothers have had a civil war and have killed each other, and Creon, full of righteousness and edicts, has ordained that one of the brothers be left unburied.

Antigone, a sister, clinging to what she feels is a higher law, defies the edict and covers the body with earth. Creon has her buried alive for punishment which act sets off a chain of suicides including Creon's son and wife and eventually brings about his own ruin.

Linda Selman portrays the title role, while Gerald Richards portrays Creon, the ruler and step-father to Antigone. Others in the cast include John Schuck as the Chorus; Jean Hebborn, the Nurse; Elaine Kerr; Ismene; Russell Drisch, Haemon; Joseph Intorre, the Page; Aina Niemela, Eurydice; Kenneth McMillan, Messenger; Joseph Servello, 1st Guard; Michael Bradshaw, 2nd Guard; Philip Polito, 3rd Guard.

Sets are by Douglas Higgins, while Carrie Fishbein will design the costumes. Miss Fishbein's costumes for *The Mikado*, presented earlier in the season, were a major factor in the spectacular visual effect of the production. Heightening the explosive action of *Antigone* will be an original percussion score composed by Edward Burnham and Jan Williams who are both members of the Center of the Creative and Performing Arts, at State University of New York at Buffalo.

As one of the writers of Theatre of the Absurd, Ionesco offers a prime example of this type of play in *The Lesson*, a fine piece of Grand Guignol madness, in which an exacting professor destroys an inept student and then calmly awaits the arrival of his next pupil. Studio Arena resident actors Renee Leicht, Max Gulack and Nancy Kochery

make up the cast of this play.

J. Chiari in his book, *Landmarks of Contemporary Drama*, says "The only two plays in which Ionesco's devices are entirely successful are *The Chairs* and *The Lesson*. Both these plays carry a strong, human element which connects emotionally with the audience."

The author's most original achievement is not the Grand Guignol touch, but the perfectly bizarre arithmetic lesson with which the play starts, a scene in which the frenzied rationality of Man and the cool irrationality of Women are pointedly developed. The scene is

Notes on Jean Anouilh

Jean Anouilh was born of French and Basque parentage in Bordeaux in 1910. His studies over, he first worked as a copywriter for magazines, then as a "gag" man in films. Thus, was poorly paid, and although his play, *L'HERMINE* (first produced in 1931), showed him to be a playwright of unusual promise, it was not until 1936 that his name became known internationally. Meanwhile, from 1931 onwards he wrote *LE BAL DES VOLEURS*, *LA SAUVAGE* and *LE VAYAGEUR SANS BAGGAGE*. His early strug-

Notes on Eugene Ionesco

Ionesco is a formidable parodist, a sardonic skeptic, and an almost irrepressibly gay nihilist; he is as effective in comedy as in pathos. He is capable of challenging reflection while outraging sensibility or tickling our funny bone with his clowning, and of depressing and amusing us almost in the same breath. The fact that thus far all his successful plays have been less than

wild poignant and funny. In *The Lesson* mechanicalness follows a kind of mathematical progression similar to that of *The Chairs* and ends in a frenzied rush and in one more murder. John Gassner in his book, *Theatre at the Crossroads*, explains the play in the following fashion "The movement of the play is very subtly engineered and is not without analogy to the sexual act. The theme is power, naturally connected with sex, and the teacher ends with what looks like sexual murder; after that, he calms down and takes up again his attitude of a spoiled child under the control of his maid."

gles were now over and he was recognized as one of the leading dramatists of the contemporary French theatre. During the last decade he has consolidated this reputation with a series of plays which have been performed all over the world. Other plays by Anouilh are *Fading Mansions*, *Ring Round the Moon*, *Point of Departure*, *Madame Colombe*, *Thieves' Carnival*, *Time Remembered*, *The Lark*, *Restless Family*, *Dinner with the Family*, *The Waltz of the Toreadors* and *Becket*.

full-length pieces only strengthens the impression that in Ionesco we have had a major theatrician but a decidedly minor writer. We may be sure that this opinion, far from perturbing Ionesco, would actually please him. He would be fortified in his opinion that theatre is "what cannot be expressed by writing literature." ■

National Theatre Conference

Regional authorities from across U.S. convening here April 20-21

THIS month, April 20-21, regional theatre authorities from all over the country will convene in Buffalo, under the auspices of the Studio Arena Theatre, for a National Conference. First of its type, the conference will be sponsored by the Western New York Foundation, whose president, Welles V. Moot, Jr., will serve as chairman. Subject of the conference is "The Regional Theatre Trustee: Questions of Role and Responsibility". In announcing the conference, Neal Du Brock, Executive Director of the Studio Arena Theatre, outlined its purpose:

Recognizing the dependency of Regional Theatre on the Trustee, and the questions of role and responsibility among the trustee, theatre management and the community, The Western New York Foundation is sponsoring this symposium to generate additional information regarding these problems. The conference is also intended to broaden the "regional" scope of this movement through a sharing of ideas and experiences on a national level, and to prepare and distribute a text of these meeting for general use on the expanding scene of Regional Theatre.

To this end some 30 regional theatres have been invited to send an executive or artistic director and a trustee to attend the conference. The two-day conference will offer panel discussions and seminars by such well known regional theatre authorities as Peter Zeisler, Man-

aging Director and one of the founders of the famed Tyrone Guthrie Theatre of Minneapolis and president of the National League of Regional Theatres. Another uniquely qualified conferee will be Alan Schneider who has staged all of Edward Albee's plays as well as other Broadway and off-Broadway successes. Mr. Schneider is Artistic Director of the Ithaca Festival Theatre, due to open in 1968.

Other regional Theatre notables enlisted to take part in the conference include William H. Bushnell, Jr., Managing Director, and Edith Markson, Vice-President of the American Conservatory Theatre of San Francisco; George Touliatos, Artistic Director and Francis Gassner, board member of the Front Street Theatre in Memphis, Tennessee; Thomas C. Fichandler, Executive Director of the pioneer Arena Stage in Washington, D.C.; Harlan Kleiman, Executive Director of the Long Wharf Theatre in New Haven, Connecticut; Mrs. Joseph Danz, trustee of the Seattle Repertory Theatre, Seattle, Washington; Nina Vance, Artistic Director, or her assistant Iris Siff, of the Alley Theatre in Houston, Texas.

In addition to Mr. Moot, a Studio Arena Theatre trustee, other Buffalo participants in the conference will include Irving Levick, President of the Studio Arena board of trustees; board member Allen D. Sapp, director of cultural affairs, State University of Buffalo; Robert R. Barrett, Studio Arena board member and

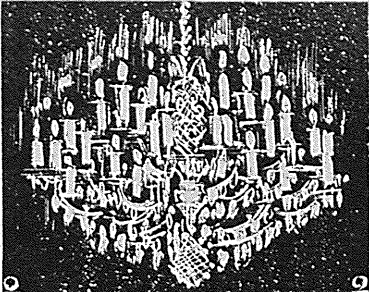
past president; and Neal Du Brock, the Theatre's Executive Director.

Mr. Du Brock feels that if the new regional theatre movement, which is so important to the future of theatre in the United States, is to survive it will need the complete support of its trustees and the community. He stated "There is no greater problem we can address ourselves to in theatre today than the relationship between theatre trustees and management because the future of theatre in this country rests squarely on regional theatre and regional theatre is completely dependent on the enlightenment of the trustees"! He went on to say: "We want to bring together these trustees and try to focus on all the problems involved in regional theatre operations. It is hoped that everyone will have an opportunity to see just what this type of operation consists of and how it functions. Another very important point of the conference will be to develop, printed material to guide regional theatre operations in the future."

Project Curtain Call

A LADDIN, a delightful adventure story for children which opened on March 4, will have 5 more performances at the Studio Arena Theatre, March 31 and April 1 at 11 a.m. and 2 p.m., and April 2, at 2 p.m. *Aladdin* will then start its tour of Buffalo Public Schools and is the third and final production of the Curtain Call Project for this season. Under the

(Continued on Inside Back Cover)



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NEW YORK

IN CASE you missed them on TV or in the daily press, the Antoinette Perry Awards (Tonys for Broadway excellence) went as follows: Best dramatic play — *The Homecoming*; best musical—*Cabaret*; best actress (drama)—Beryl Reid in *The Killing of Sister George*; best actress (musical)—Barbara Harris in *The Apple Tree*; best actor (drama) — Paul Rodgers in *The Homecoming*; best actor (musical)—Robert Preston in *I Do*; best supporting actress (drama)—Marian Seldes in *A Delicate Balance*; best supporting actress (musical)—Peg Murray in *Cabaret*; best supporting actor (drama)—Ian Holm in *The Homecoming*; best supporting actor (musical)—Joel Grey in *Cabaret*. The awards were named in honor of Antoinette Perry, World War II chairman of the American Theatre Wing . . . Proof that some shows can thrive in spite of Broadway critics is writer-comedian Woody Allen's *Don't Drink the Water* at the Morosco, a wonderfully contrived bit of nonsense in which Lou Jacobi and Kay Medford are two of the funniest people in New York right now as U.S. tourists in Moscow who are mistaken for spies. Miss Med-

ford's cynical Bronx housefrau is wonderful deadpanned counterpoint for Jacobi's hilarious blustering. Anthony Roberts also makes the most of Allen's three-laughs-a-minute dialogue as a catastrophe-prone U.S. embassy attache who classifies himself as "a bigger failure than the New York World's Fair" . . . Another show all but dismissed by the critics was the Sammy Cahn-Jimmy Van Heusen music and lyrics show called *Walking Happy*, a musicalized *Hobson's Choice* with Britain's Norman Wisdom making himself a Broadway favorite in his debut performance as Will Mossop, boot-maker and reluctant loverboy. Wisdom is pushed for top honors by compatriot George Rose who makes a memorable romp of his role as the blustering, bibulous Hobson . . . Hit play or no, Peter Shaffer's *Black Comedy* is losing the exceptional talents of Lynn Redgrave and Peter Bull in favor of other commitments . . . By the time this appears, the name may have been announced but according to the World-Telegram-Tribune's Jack O'Brian, the star who will take the Angela Lansbury title role in the national company of *Mame* will be r-r-r-really big . . . Anybody reluctant to buy the fact that Bobby Darin is one of the most talented entertainers in all of show-business are urged to catch his current act at the Copacabana. He does just about everything — and well. He belts them up-tempo, gives ballads a personal smoke-treatment, wails Ray Charles blues, sings folk

(Continued following program)



STUDIO **arena** THEATRE

Neal Du Brock, Executive Producer

presents

Ionesco's

THE LESSON

and

Anouilh's

ANTIGONE

Directed by

ALLAN LEIGHT

Scenery designed by

DOUGLAS HIGGINS

Costumes designed by

CARRIE FISHBEIN

Lighting designed by

DAVID ZIERK

Executed by

ROBERT BLACKMAN

Original Score Composed and Performed by

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Recorded by **JOSEPH ROMANOWSKI and MICHAEL DI NOTO**

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**MICHAEL BRADSHAW
JEAN HEBBORN
NANCY KOCHERY
REGINALD MILES
SALLY RUBIN
JOE SERVELLO**

**RUSSELL DRISCH
LAWRENCE JAMES
RENEE LEIGHT
PHILIP POLITO
JOHN SCHUCK
JAMES J. SLOYAN
ALAN ZAMPESE**

**MAX GULACK
ELAINE KERR
KENNETH McMILLAN
GERALD RICHARDS
LINDA SELMAN
NAN WITHERS**

March 30 - April 22, 1967

856-5650

THE LESSON

By EUGENE IONESCO

The Maid NANCY KOCHERY
The Pupil RENEE LEIGHT
The Professor MAX GULACK

Intermission

ANTIGONE

By JEAN ANOUILH

The Chorus JOHN SCHUCK
Antigone LINDA SELMAN
The Nurse JEAN HEBBORN
Ismene ELAINE KERR
Haemon RUSSELL DRISCH
Creon GERALD RICHARDS
The Page JOSEPH INTORRE
Eurydice NANCY KOCHERY
1st Guard JOE SERVELLO
2nd Guard MICHAEL BRADSHAW
3rd Guard PHILIP POLITO
Messenger KENNETH McMILLAN

"Wandering between two worlds, one dead,
The other powerless to be born."

—Mathew Arnold

(During the intermission visit the Stage Left Lounge, then after the show stop again
and join the theatre staff and actors.)

WHO'S WHO IN THE CAST

MICHAEL BRADSHAW (*2nd Guard*) was seen as the 1st Marquis in *CYRANO DE BERGERAC*, as Beverly Carlton in *THE MAN WHO CAME TO DINNER* and as Pish-Tush, a Noble Lord, in *MIKADO*. He made his Title I, Project Curtain Call debut as the Mad Hatter in *ALICE IN WONDERLAND '67* and was seen as Coulmier in *MARAT/SADE*. Bradshaw comes to Buffalo from Canada, where he has appeared in the Shaw Festival, at Niagara-on-the-Lake. He was responsible for bringing together the group of Studio Arena actors who performed in the Readers' Theatre presentation of Dylan Thomas' *UNDER MILK WOOD* in which Mr. Bradshaw performed as both actor and director.

RUSSELL DRISCH (*Haemon*) was first seen in the current season as Christian in *CYRANO DE BERGERAC*, next as Richard Stanley in *THE MAN WHO CAME TO DINNER* and as a singing coolie in *THE MIKADO*. In January he was one of the performers in the Readers' Theatre presentation of *UNDER MILK WOOD* and was seen as the March Hare and the Knave of Hearts in the Title I, Project Curtain Call production of *ALICE IN WONDERLAND '67*. He has appeared off-Broadway in *UNTIL THE MONKEY COMES* and has travelled northward to appear in Canadian stock. Marquette University launched Drisch into the world of theatre which has kept him busy ever since.

MAX GULACK (*The Professor*) appeared as the Rev. Canon Chasuble, D.D., in *THE IMPORTANCE OF BEING EARNEST*, as the infamous Marquis de Sade in *MARAT/SADE*, the father in *AFTER THE FALL*, and a harassed host of a very distinguished guest in *THE MAN WHO CAME TO DINNER*. He also was seen in *CYRANO DE BERGERAC* and *THE MIKADO*. New York City audiences have seen Gulack characterizations in *A COUNTRY SCANDAL*, *A WORM IN THE HORSE RADISH* and *POPPA IS HOME*.

JEAN HEBBORN (*The Nurse*), having appeared in the Studio Arena's first season

in *OH, WHAT A LOVELY WAR*, *A MAN FOR ALL SEASONS* and *YOU CAN'T TAKE IT WITH YOU*, returned this year to appear as the Duenna in *CYRANO DE BERGERAC*, Harriet Stanley in *THE MAN WHO CAME TO DINNER*, Katisha in *THE MIKADO*, the mother in *AFTER THE FALL*, one of the quartette in *MARAT/SADE* and as Lady Bracknell in *THE IMPORTANCE OF BEING EARNEST*. Miss Hebborn's career started in England, where she kept very busy on local stages. She came to Buffalo some five years ago but did not let her new place of residence change her pattern of theatrical involvement and has since performed on many Buffalo stages.

JOSEPH INTORRE (*The Page*) is a Buf-falonian, attends the sixth grade at St. Joseph's New Cathedral School, and is the son of Mr. and Mrs. Frederick Intorre. Master Intorre is making his debut on the main stage, but spent last autumn touring in the first Title I, Project Curtain Call presentation, *THE INDIAN CAPTIVE*.

ELAINE KERR (*Ismene*) appeared as Lise and as a Nun in *CYRANO DE BERGERAC*, as Loraine Sheldon in *THE MAN WHO CAME TO DINNER* and as Peep-Bo in *THE MIKADO*. In *AFTER THE FALL* she was seen as Louise, wife of the Protagonist, and in *MARAT/SADE* she appeared as an inmate portraying Simonne Evrard, the mistress of Jean-Paul Marat. Prior to *ANTIGONE*, she was featured in *THE IMPORTANCE OF BEING EARNEST* as the Hon. Gwendolen Fairfax, a proper young English lady destined by her own conviction to fall in love with a man named "Ernest". Miss Kerr hails from Indiana, trained at the Neighborhood Playhouse in New York and went abroad to perform at the Festival of Two Worlds in Spoleto, Italy.

NANCY KOCHERY (*The Maid and Eurydice*) appeared as the lady of the house and thus hostess to the bombastic Sheridan Whiteside in *THE MAN WHO CAME TO DINNER*. With actor Gerald Richards

she toured Buffalo schools in a reading of George Bernard Shaw's *A VILLAGE WOOING*, appeared in the Readers' Theatre presentation of *UNDER MILK WOOD* and portrayed the White Queen in the Title I, Project Curtain Call production of *ALICE IN WONDERLAND '67*. In addition to her frequent appearances at the Studio Theatre at Lafayette and Hoyt, Miss Kochery has performed at the Jewish Center, at *SUN-YAB*, and at the Albright-Knox Gallery in Neal Du Brock's production of *CALIGULA*.

RENEE LEIGHT (*The Pupil*) made her Studio Arena debut as Nurse Preen in *THE MAN WHO CAME TO DINNER*. She returned to the stage in *AFTER THE FALL* and as one of the Charenton asylum inmates in *MARAT/SADE*. In *THE IMPORTANCE OF BEING EARNEST*, as Miss Prism, a Governess, she confused an infant child with a three-volume novel, thus facilitating the zany doings of Oscar Wilde's outrageous farce. She got her start in show business by joining a tap line featured in a New Haven (Connecti-

cut) revue entitled *BANANAS AND PEELS*. Her co-workers in the revue were Studio Arena staffers, Phil Polito and Allan Leicht.

KENNETH McMILLAN (*Messenger*) has not been absent from the Studio Arena stage this season. His roles include Jodelet in *CYRANO DE BERGERAC*, Professor Metz in *THE MAN WHO CAME TO DINNER*, Ko-Ko the Tailor in *THE MIKADO*, Lou in *AFTER THE FALL* and one of the Quartette in *MARAT/SADE*. In *THE IMPORTANCE OF BEING EARNEST* he was seen as Lane, the Manservant. Mr. McMillan was a member of last year's resident company, and prior to that appeared in many New York, off-Broadway musicals, comedies and revues.

PHILIP POLITO (3rd Guard) showed his flair for comedy at the beginning of the season as a Meddler in *CYRANO DE BERGERAC* and as Many Bears in the Title I, Project Curtain Call production of *THE INDIAN CAPTIVE*. He scored on the main stage as Poo-Bah in *THE MIKADO* and won the hearts of school children a second time as the White Rabbit in *ALICE IN WONDERLAND '67*. He again gained instant success in the Readers' Theatre presentation of *UNDER MILK WOOD*, which drew audiences to the Studio School Theatre at Lafayette and Hoyt for four performances. Mr. Polito is also a graduate of the aforementioned New Haven Revue, *BANANAS AND PEELS*, in which he appeared as a top banana.

GERALD RICHARDS (*Creon*), having walked away with *THE IMPORTANCE OF BEING EARNEST* in the play's smallest role, Merriman, the Butler, is accustomed to winning favor from both public and critics as a veteran actor of Broadway, the road and stock. A sampling of his credits shows that he appeared as Captain Peck in *GENERAL SEEGER* on Broadway which starred George C. Scott, as Max in the National Company of *SIGN IN SIDNEY BRUSTEIN'S WINDOW* and in such off-Broadway showings as *OUR TOWN*, *THE CAVE DWELLERS* and *THE BEAUTIFUL PEOPLE*. He has played Mur-

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ray in a **THOUSAND CLOWNS**, Matt Burke in **ANNA CHRISTIE**, Bernie Dodd in **THE COUNTRY GIRL**, Jerry Ryan in **TWO FOR THE SEESAW** and Brick in **CAT ON A HOT TIN ROOF**. Last season the Studio Arena saw him as Richard Cromwell in a **MAN FOR ALL SEASONS** and as Horace Giddens in **THE LITTLE FOXES**, with Colleen Dewhurst. His most important role this season has been as Quentin in the year's most popular show, **AFTER THE FALL**.

JOHN SCHUCK (*The Chorus*) scored a distinct hit in Buffalo last summer as El Gallo in the musical delight, **THE FANTASTICKS**. During the autumn months he was a resident actor at the Center Stage in Baltimore, but the Studio Arena lured him back to play Jean-Paul Marat in **MARAT/SADE** and the role of John Worthing in **THE IMPORTANCE OF BEING EARNEST**. New York audiences saw him in **STREETS OF NEW YORK** while out-of-towners may have caught him in **A RAINY DAY IN NEWARK**, a touring company which starred Imogene Coca. Mr. Schuck is a native of Buffalo.

LINDA SELMAN (*Antigone*) sold oranges in **CYRANO DE BERGERAC**, took dictation from her celebrated boss as Maggie Cutler in **THE MAN WHO CAME TO DINNER** and enjoyed a brief vacation during **THE MIKADO**. Her return to flesh-and-blood playing was stunning, as Maggie, in **AFTER THE FALL** and, as Charlotte Corday, in **MARAT/SADE**. A native New Yorker, Miss Selman has been caught performing in that city as well as stock companies throughout New England and the eastern seaboard. Radio and TV mean something to Miss Selman, other than just so many electronic boxes in the parlor, and she has appeared on CBS, WPIX, WNYE and WNYC, in a variety of commercials and plays.

JOE SERVELLO (*1st Guard*) recently completed his assignment as director of the third and final Title I, Project Curtain Call presentation, **ALADDIN!** Servello, whose talents appear unlimited, not only

directed **ALADDIN!** but provided the settings as well, and in collaboration with Aina Neimela, adapted the script from the Arabian Nights. He was seen in **CYRANO DE BERGERAC** and **THE MIKADO** and in the first Title I, production, **THE INDIAN CAPTIVE**. He appeared as Mickey in **AFTER THE FALL** and joined the in-group of Charenton in **MARAT/SADE**.

ALLAN LEICHT (*Director*) is seeing his third production on the Studio Arena Stage, having successfully directed **THE FANTASTICKS** last summer and **THE MIKADO** for the past Christmas season. As Associate Director of the Studio Arena, he is engaged in all production aspects and has served as director of the Studio School as well, teaching classes on Saturday. Leicht holds a Master of Fine Arts degree from Yale University School of Drama and has directed in several eastern summer playhouses. Included in his list of plays directed are **WAITING FOR GODOT**, **THE MARRIAGE-GO-ROUND**, **RASHOMON**, **A THOUSAND CLOWNS**, and **THE DIARY OF ANNE FRANK**.

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WOMEN'S COMMITTEE

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Saturday, May 20, 1967

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Tickets \$10.00 (\$6.00 deductible)

All Proceeds to go to the theatre
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Tickets on sale starting April 14,
at box office!

DOUGLAS HIGGINS (*Scene Designer*) studied theatre and fine arts at the University of British Columbia where he received his Bachelor of Arts Degree. He has designed sets for such summer theatres as Prudhomme's Garden Center Theatre in Vineland, Ontario, the Red Barn Theatre at Jackson's Point, Ontario, and the Kawartha Summer Theatre in Lindsay, Ontario. He is now in his 2nd year at the Yale Drama School where he recently designed a production of VOLPONE, directed by Clifford Williams of the Royal Shakespeare Company.

CARRIE FISHBEIN (*Costume Designer*) is represented on the Arena Stage for the 2nd time this season. Her costumes for THE MIKADO were a major contribution to the success of the production which brightened the holiday season in December. Miss Fishbein is a student at the Yale Drama School and has worked for the Santa Fe Opera Company in New Mexico. At Pennsylvania State she provided costumes, as well as sets, for BYE, BYE

BIRDIE and A MIDSUMMER NIGHT'S DREAM. She is the assistant costume technician at Yale.

DAVID ZIERK (*Lighting Designer*) has designed the lighting for all Studio Arena Theatre productions with the exception of last season's THE FIREBUGS. He not only designs lighting for theatrical productions all over the western New York area but operates his own scenery-and-lighting plant as well, the Amherst Stage Lighting Company. He was active with the Studio Theatre at its Lafayette and Hoyt location and designed and installed the control board which serves the Lafayette and Hoyt theatre.

EDWARD BURNHAM and JAN WILLIAMS (*Composers of original score*) are both members of the State University of New York at Buffalo, Center of the Creative and Performing Arts. Mr. Burnham is a former member of the orchestra at Shakespeare Theatre in Stratford, Connecticut and most recently, was principal percussionist with the Louisville Symphony. Mr. Williams, a former member of the Manhattan Percussion Ensemble and the American Symphony Orchestra under Stokowski, has performed with the 20th Century Innovations Series, Music in Our Time, Group for Contemporary Music at Columbia University and studied at the Internationales Musikinstitut in Darmstadt.

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NEW YORK

(Continued)

songs better than most (playing his own guitar), rocks a couple for the young set (playing his own piano), changes pace with some exceptionally effective star-impersonations, and still leaves everybody wanting more . . . **George Abbott**, undismayed by the failure of *Agatha Sue*, *I Love You* and *Any*a (the one that isn't *Ilya*), has agreed to direct another musical, adapted from **Leo Rosten's** *Education of Hyman Kaplan* . . . **Gower Champion** obviously doesn't need the money and so has turned down chances to direct Columbia Pictures' version of *Funny Girl* and **Arthur Jacobs'** film version of the musicalized *Goodby Mr. Chips* in favor of an off-Broadway production of *Fall in Athens*, based on the *Antigone* legend. It will play the **Ahmanson Theatre** . . . **Frank Gilroy's** new play, *That Spring—That Fall*, may not survive but star **Irene Pappas**, making her Broadway debut, is getting raves worth anything she wants if and when the show closes. ■



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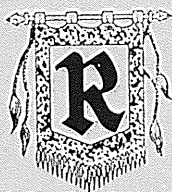
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TORONTO

COMING Royal Alex' attraction is the Bristol Old Vic Company . . . Also of interest to Royal Alex' patrons is the fact that owner Ed Mirvish is readying two plays as Broadway entries this fall. First is Vancouver playwright Eric Nicol's revised comedy, *Don't You Wish Your Father Had?* (tried out last summer in Vancouver, Toronto and Montreal under the title, *Like Father, Like Fun*). The second, which will try out at the Alex' in July before going to Broadway, is a comedy called *Psalms Are Psung on Psunday*. It tried out briefly last season at New York Chelsea Theatre Centre but has been rewritten by Jean Raymond Maljean in the interim . . . A new and original cabaret show, categorized as a "musical play," by Will Holt, and called *That 5 a.m. Jazz*, has opened at the upstairs Theatre in the Dell, co-starring singer Stevie Wise, once-married to the Earl of Listowel, and a California transplant, Myron Natwick . . . Ragtime buffs are pointed in the direction of the midtown Golden Nugget where Bob Durst has taken over . . . Good reviews for Roy Wordsworth's production of Joe Orton's British hit, *Entertaining Mr. Sloane*, playing the Golonnade.

It has been described by playwright Terence Rattigan as "the best English play in 25 years" . . . After an extended and winter-exhausting tour of Eastern Canada as part of the Festival of Canada's Centennial cultural program, Celia Franca's National Ballet of Canada has opened its three-week engagement at O'Keefe Centre. First week featured seven performances of Erik Bruhn's new full-length production of *Swan Lake*. Other ballets in the repertoire: *Bayaderka*, *Lilac Garden*, *Solitaire*, *La Sylphide*, *One in Five*, *Melodie*, *The Rake's Progress*, *Offenbach in the Underworld* and *Romeo and Juliet* . . . Sean Mulcahy, familiar to Niagara district audiences for his appearances with the Shaw Festival company, is starring currently in the premiere of a new play by Toronto playwright John Coulter entitled *A Capful of Pennies*, based on the career of actor Edmund Kean. It's an Aries Productions presentation at the Central Library Theatre . . . A satirical look at Canada is an annual production for Toronto's *Spring Thaw* company and this year's edition is particularly apropos with its hysterical historical flashback on the nation's first 100 years. *Spring Thaw '67* has been on the road since Jan. 27 and has now settled into the Royal Alexandra for an extended run. Directed and choreographed by Alan Lund, of CNE Grandstand Show repute, the show was written by Donald Harron (also one of the stars), with music and lyrics by Marian Grudeff and Raymond Jessel. Guest star is Canada's premiere comedienne, Barbara Hamilton. ■



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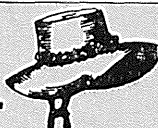
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LONDON

JOAN (*Oh What a Lovely War*) Littlewood and Gerry Raffles and their Theatre Workshop company have opened at the Theatre Royal, Stratford, with *Macbird* and have announced they will refuse all offers to switch any of their productions to London's West End. They'll follow *Macbird* with *Mrs. Wilson's Diary*, a play based on Brendan Behan's *The Borstal Boy* and new works by Peter Shaffer, Stephen Lewis and Wole Soyinka . . . Jonathan Miller's staging of *Benito Cereno* expected to survive its four-week engagement at The Mermaid but no more. Its Ugly American theme has moments, according to London critics, but is riddled with confusion and telegraphed action . . . A musical version of *A Tale of Two Cities* will open in London next month after a tryout in Bournemouth with Margaret Burton, and Keith Mitchell as the leads . . . The Oxford Playhouse will offer a British premiere of Jean Genet's *The Balcony* with Barbara Jefford and John Turner prominent in the cast . . . Max Adrian is resuming his one-man show, *An Evening with G.B.S.* for a tour of Britain and Northern Ireland . . . Flora Robson is the star of Robert Bolt's *Brother and Sister* now trying out in the provinces before a West End opening . . . British Columbia's Vancouver Festival has invited the Mermaid Theatre to stage *The Man of Destiny* and *O'Flaherty, V.C.*, in Vancouver this July . . . Phyllis Calvert, Derek Farr, Jeremy Brett and Michael York form a strong cast for the incoming production of *Any Just Cause* by George Pensotti.

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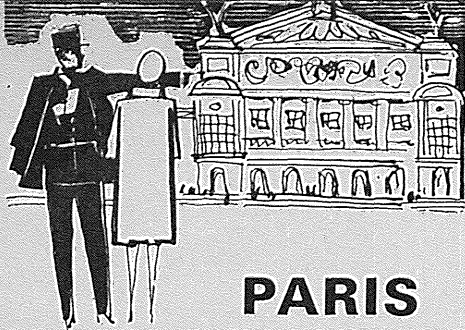
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PARIS

THE revival of Marcel Pagnol's *Marius* is a hit and has been moved from the Theatre Sarah Bernhardt to Theatre Ambassadeurs . . . The Ambassadeurs will be the scene sometime next season of Peter Ustinov's new play, *Jamais Trop Tard* . . . Singer Dalida on the mend after her suicide attempt and fellow singers like Gilbert Becaud, Mireille Mathieu and Adamo have advised they'll fill in for her on any dates she might miss during convalescence . . . A new presentation of Moliere's *Don Juan* is being offered by the Comedie Francaise, with Antoine Bourseiller as director . . . A revival of Fernand Crommelynck's *Hot and Cold* is due at Theatre de L'Oeuvre, with Danielle Delorme as the star . . . Gilles Baluchon at work adapting *Letters From My Windmill*, stories by poet F. Mistral, for the

stage . . . *Opera Noir*, Gabriel Cousin's musical about an American Negro girl in love with a white man, will play a circuit of seven state-supported theatres in suburban Paris . . . A British play, *Little Malcolm Against the Eunuchs*, has opened at Theatre des Arts . . . Aforementioned production *Don Juan* and the Labiche comedy, *Le Voyage de M. Perrichon*, are two reasons why the Comedie Francaise is once again making it with the public and critics. Other state-operated theatres had been taking the popular play away from the C.F. . . . To Parisians, the old Alhambra meant as much as the Palace did to New Yorkers. The music hall where Maurice Chevalier got his start 66 years ago, at the age of 12, will be torn down next month to make way for an office building . . . Actress Francoise Dorin has a hit on her hands — but as a playwright, using the pen-name Frederic Renaut to write *Comme au Theatre* (As in the Theatre). It's playing the Theatre Michodiere. . . . Yehudi Menuhin, heard recently in concert at the Paris Opera, has been awarded a Medal of Paris, an honor few artists have been accorded. ■

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Project Curtain Call

(Continued)

auspices of the Buffalo Board of Education's *Project Curtain Call*, the Studio Arena Theatre has mounted three productions for children this year. Each show has played for an audience of 10,000 students both in their schools and at the Arena.

Reginald Miles, Buffalo actor who appeared in six of last season's productions and in all of this year's to date, is playing the title role of *Aladdin*. The role of the Princess Bedrel-Badoor, has been assigned to Nan Withers, who appeared as Yum Yum in *The Mikado*. Her Royal parents, the Sultan of Baghdad and his wife Calipha, will be portrayed by John Pasco and Betty Lutes.

James J. Sloyan makes his first appearance in the children's theatre series as the villain, a wily magician. The Genie of the Lamp will be played by Lawrence James while Sally Rubin will be seen as the Spirit of the Ring. Others in the cast include Susan Slack as Amine, friend of the Princess; Mary Jane Abeles, mother of Aladdin; and Luke Pauly, Sherry Gerber and Pearl Spears as Royal attendants.

Aladdin is under the direction of Joe Servello, who is also designing the sets. Costumes are under the supervision of Luke Pauly, while Noel Harrington will design the lighting. ■



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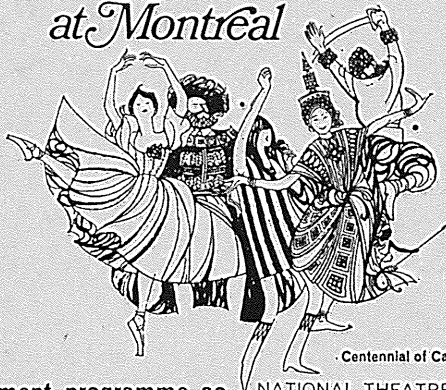
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